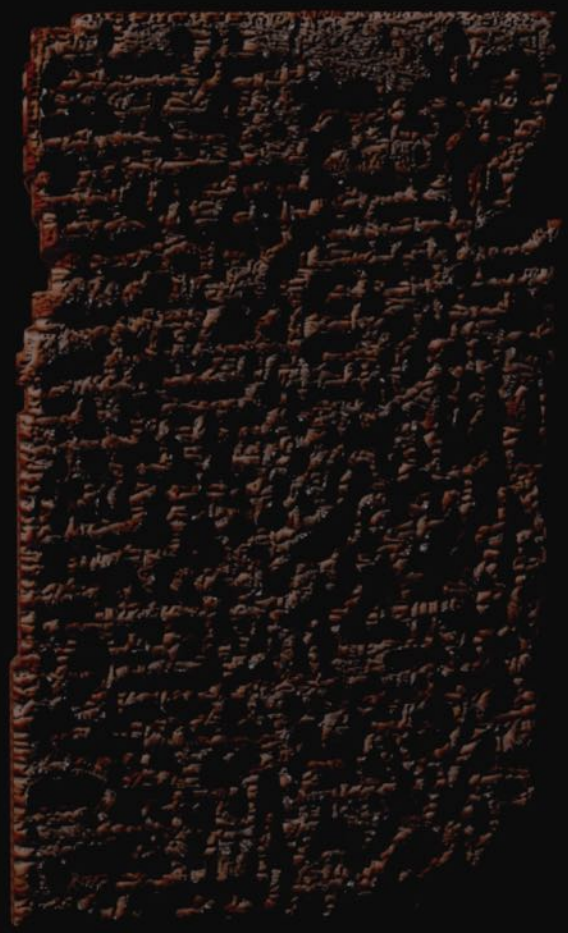
Concert Evolution

"The journey of songs in search of health"



PROJECT & DOCUMENTARY

Script, photography, and commentary

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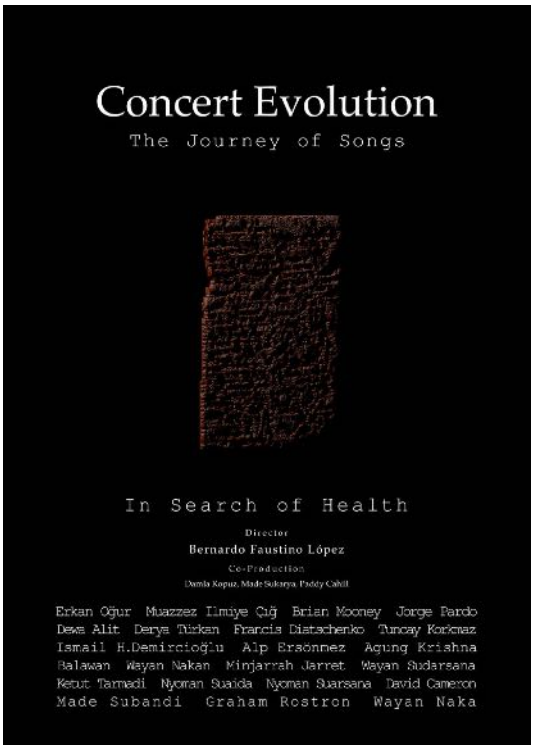

A narrative about the expression of life on Earth through music and humanity.

Music and communication as the essence of life, the concert in which we find ourselves.

A journey and reflection across different cultures and experiences of music through time. From the heritage of contemporary traditions to the ancient stories told by the traditional songs of Australian Aboriginal peoples. The primary objective of the project is to share the legacy gathered during this journey, making the material available to public institutions and research centers that study it. The first 3D sound recordings of an extensive repertoire.

In the documentary, we can experience part of the journey and some examples of the recordings made along the way.

Through this, we aim to contribute positively to the preservation and dissemination of a legacy that, in many cases, is nearly forgotten. The importance of musical communication, the attraction and creativity in the cooperation of people and cultures.

The project was born from various encounters with the artist Erkan Ogur, with whom we sought to reflect and share in the public domain how the human legacy we know reaches us and the immense diversity of influences and quests for existence.

How, through time, we come to know stories that shape who we are.

If history begins with the first written word, this story begins with Muazzez İlmiye Çığ, who, at one hundred years old, shared with us the foundations of human history. From here, we leap across the most remote times, intertwining the narrative with the final moment, where we accompany Erkan Ogur into the depths of mythologies.

Bernardo Faustino López Martínez

2013-2023

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Concert Evolution

"The journey of songs in search of health"

What is that sound?

Where is it coming from?

We all know a song that is millions of years old, it reaches us traveling through time.
As we can understand such an ancient song, must be very simple; and it is that hundreds of millions of years before flowers appeared on Earth this song was already sung.

Cuckoo…
hello…
Halo…
Ding Dong…

An interval that… has come to us.
The doors, they call with that song...

And of music, communication, the essence of life.
The concert we are at...
Languages are born.
A legacy that comes before the reality of each moment...

The first time I saw Erkan Ogur, between songs, he talked about:
"How to travel in time?"

Why would a Physicist student dedicate his life to his love of music?
Because, it's a time machine.

At that concert we began to build the seed of this project, the intention of sharing health through music and cultures, understanding the paths of this struggle, for life in peace and the challenge of the conflict.

At the beginning of the project we shared concerts, songs, partners.

Art and culture lovers, defenders of justice, health and beauty, pieces of memory, very special moments for us.

Thousands of different stories met.

"The Nightingale in the Golden Cage"

This song we are hearing tells a story that we can find almost all over Asia.

The conflict between freedom and the value of beauty locked in that golden cage.

Maybe we, ourselves...

Some songs have been reflected as the first ones in history, like the epitaph of Seikilos:

"As long as you live, shine, fear nothing at all
life is short and time demands an end"

Other stories and other documents can be found.
Which are the first ones…?
Who were the witnesses…?

The first accounts in history can be found in the cuneiform writings, many of these tables speak of battles and victories, but others are intimate. One in particular caught our attention...
Perhaps the first song ever, Shulgi's lullaby.

Have human feelings and conflicts changed? What do we know about their art and their society?
And of course, what can we know about the lullaby?

If history begins with the first writings...
Yes, what are we going to talk about now?
History begins with Muazzez.

Muazzez İlmiye Çığ

Feelings have never changed. From Sumerian texts, we learn that people's feelings have never changed. The people in the epic of Gilgamesh, for whom fame happened just like it does to people today, the same way of reflecting their feelings... That is, fame, sadness, love. So there have never been any changes in feelings.

Now I look at myself... I am 100 years old and I wonder to myself, if there is any change in my feelings... No, there is none. I still feel sadness, I cry... To be exact, my feelings have not changed in the slightest.

Although I am 100 years old, I don't see it. My desires are exactly the same... To travel, if my feet allow me, I will walk. Visit places of art, listen to works. I love appreciating works of art. Well, I like it a lot, but I can't go anymore.

What I mean by this, is that people's feelings never change. They are the same feelings in the time of the Sumerians. People loved, felt jealous, sad, angry, fought... It continues the same... There is no difference... That's what we see in the texts... We also see the lullaby. We see the mother's love, her emotion, her sadness...

On the other hand, we see and read the anger of a jealous woman... On the other hand, we are reading the love of a mother, how beautiful it is that parents write about their love for a child. Well, we see that life is not different from today.

There is always inhuman ambition, there is the ambition to have, greed to achieve, to win, to do... This continues... What should we do! We cannot satisfy this greed, it always goes on and on...

Their ambitions I mean, they can be turned off... But not everyone has that talent. I don't think it's possible for people who don't have it. It will come from within. They have to feel that music, listen to it... I don't think it's possible for people who don't have that.

Maybe... I mean, people who don't have a musical taste in themselves, I don't expect them to cover many of their ambitions and many other things with music.

I mean, maybe you don't have to be an artist, but whoever loves art or tries to understand art, these people certainly can, be more human, more peaceful. But those who don't try to understand art and don't know art, don't achieve it. I don't think so. In other words, a person who doesn't understand art, doesn't have much peace. So understanding art, something will make and give them peace.

They don't need to play an instrument. For example, I can think of myself. I don't play, but when I hear music, I'm very happy... So that happiness gives me peace, calm, and I don't want to fight.

But a person who's not like that, fights and doesn't care if they don't listen to art or feel that emotion...

I don't accept that society is sick. I don't accept a sick society, What else can I do?

I see very sweet young people. They're intelligent and successful. Look at the beautiful show they put on during the Gezi protests.

I mean, there's never been a peaceful society in the world. Look at history. It's always been like this! So there's never been a peaceful society. The more peaceful we are, the happier we will be.

That's why I don't want to accept our people as bad, as sick, I don't want to accept our society as sick, Yes, lacking communication.

My opinion on lullabies... All mothers sing lullabies to their children which means that mothers communicate with their children through lullabies when the baby is very young. A lullaby is the first communication between the mother and the child...

Do we want to say that the spirit of the lullaby hasn't changed until now? Nothing has changed in this communication... I mean, we also see these feelings today, mothers sing lullabies to their children and communicate with them in some way... So it's understood that culture has never changed,

Evet, ne konuşacağız şimdi?

Hisleri hiç değişmedi kızım...

İnsanların hislerinin hiç değişmediğini Sümer metinlerinden, bugüne gelen şeylerde öğreniyoruz. " Yani insanlar, Gılgamış destanındaki, yani onun bu kadar meşhur olması, bugünkü insanın hislerini aynen yansıtması bakımından, yani şöhreti, üzüntüsü, sevgisi...Yani hiçbir zaman hislerinde değişmemiş..
Ben şimdi kendime bakıyorum... 100 yaşındayım..

Acaba hislerimde bir değişiklik var mı diye düşünüyorum…

Hayır, hiç yok.

...üzülüyorum, ağlıyorum.... Aynen hiç hislerimde en ufak bir değişiklik yok.

Ben farketmiyorum.. Demek ki 100 yaşında olmama rağmen farketmedim... Aynen, çalışma arzum aynı. Gezmek; ayaklarım müsade ederse gezerim. Sanat yerlerini gezmeyi, sanat eserlerini dinlemeye bayılıyorum... Çok hoşuma gidiyor ama gidemiyorum.. bakma!..

Yani demekki insanların hisleri değişmiyor, Sümerliler zamanında da aynı. İnsanlar sevmiş, kıskanmış, üzülmüş, kızmış, kavga etmiş... aynen devam etmiş.. Hiçbir farkı yok.. Metinlerde bunu görüyoruz...

Ninni de görüyoruz; anne sevgisi, anne heyecanı, annenin üzüntüsünü görüyoruz.. Öbür taraftan kıskanç bir kadının şeyini görüyoruz, okuyoruz... kızgınlığını okuyoruz...Öbür tarafta bir anne sevgisini okuyoruz, annesi bir çocuğuna sevgisini yazmış ne kadar güzel. Babası ölüyor ona güzel bir yazı yazıyor, şiir yazıyor. Yani bugünden hiç farkı olmadığını görüyoruz hayatın. İnsanlarda hırs var, sahip olma hırsı var her zaman. Elde etme hırsı var, kazanma hırsı var, yapma hırsı var. Bu devam etmiş...

Ne yapalım! Bu hırsı gideremiyoruz hala böyle devam edip gidiyor.. Hırslarını. Yani... Söndürülebilir...
Ama herkeşde o müzik kabiliyeti yok ki kızım.

O içten gelecek, o müziği yapacak, onu duyacak!... Onlarda…
O olmayan insanlarda o olamaz bence.
Belki... Ama yani pek şey edemiyorum ben. Yani kendi içinde müzik zevki olmayan insanların, birçok hırslarını, birçok şeylerini müzikle kapatacağını pek tahmin etmiyorum.

Yine öyle sanata şey olan yani sanatkar değil fakan sanatı seven sanattan anlamaya çalışan insanlar tabi öyle. aha insancıl, daha huzurlu olabilirler.

Ama sanattan anlamayan, sanatı bilmeyen, anlamayan bilmeyenler bunu yapmazlar zannetmiyorum..

Yani böyle bir şey onlarda sanattan anlamayan insanda bir huzur pek olmaz. Yani ancak sanattan anlayacak onu bir şey yapıcak o kendine bir huzur verecek. Çalmasa bile. Mesela ben kendimi öyle düşünebilirim ben çalmıyorum ama böyle bir müzik duyduğum zaman, böyle bir şey duyduğum zaman son derece mutlu oluyorum.

Yani o mutluluk bana bir huzur veriyor, bir sükunet veriyor. Kavga etmek istemem. …

Ben hastalıklı toplum kabul etmiyorum daha...

ben hastalıklı bir toplum kabul etmiyorum daha ne yapayım..

Yani bizim gençlerde çok tatlı çocuklar var ben görüyorum.. çok akıllı, çok başarılı.. çok şeyli çocuklar var bakın şu gezi şeyinde ne kadar güzel bir gösteri yaptılar.. bayıldım...

Yani bu her zaman, her zaman bu karışık toplumların içinde hiçbir zaman
Yani ninni söylemindeki bu ruh o zamandan bu zaman aynen geliyor mu, diyorsunuz...

Bana kalsa geliyor.Yani ben madem ki bir anneyle çocuk arasındaki bir iletişimdir bu onun bütün hiç birşeyi değiş- medi bu iletişimlerde...

Yani hisler de şu halde bugünde anne hisleri çocuklarına ninni söylüyor ve onlarla bir nevi iletişim kuruyor demek- tir...

huzurlu bir toplum olmamış dünyada, tarihi görün açın bakın.. hep öyle!

Yani hiçbir zaman huzurlu bir toplum olmamış.. Ne kadar huzurluysak ona şey edeceğiz.. mutlu olacağız o kadar!.

Hakkaten, onun için ben toplumumuzu, insanımızı kötü olarak, hastalıklı olarak kabul etmek istemiyorum.

...

İletişim eksikliği.. Evet..

Benim kendi görüşüm... Ninni hakkında...

Yani her anne çocuğuna ninni söyler, demekki annelerinin çocuklarıyla bir iletişim kurması ninniyle daha bebe, çok küçükken.

Yani ben öyle diyorum.. ninni, anneyle çocuğun bir iletişimi.. küçük çocuk da ona her türlü şey söyler... anne işte; "uyu yavrum" der çünkü şöyle olacak, böyle olacak yavrum... yani hepimiz anlattık..

Tabi çocuklarıma sesim olmadığı halde çocuklarıma ninni söylerdim.. ninni.. onun için bence çocukla annesi arasın- da bir iletişim. ilk iletişimler olarak düşünüyorum.

Evet bazen anneler dertlerini o ninnide çocuklarına söyler... bazen sevgisini anlatır, yani ninni biraz annenin çocukla bir iletişimi... bebek.. anlamaz ya!...
Yani kendi derdini ona dökmek gibi oluyor..

Ninni

It is likely that a lullaby is the first song in history. The first breath we receive from our mothers.

Shulgi and Taramuram put in writing the song they dedicated to their son, who was sick and needed care, telling us that they rocked him to sleep, a nostalgic and soothing song.

Later on, musical notation exercises were written, as in the Shoyen MS 5105 piece. The first songs with musical notation appear, such as tributes to battles and gods. "The Ugarit to the goddess Nikkal."

We still preserve instruments from that time, like the "Har Mose" from around 3,500 years ago.

Preceding the first writings, we know musical instruments made with great delicacy and detail, like the Lyres of Ur, about 4,400 years old. But we don't know what songs and stories reflect its drawings.

Even further back in time, the drawings and symbols demonstrate that communities used to enjoy an extensive cultural life.

Cueva de Ardales.

Pedro Cantalejo

We understand that cultural buildings are necessary for humans, because libraries, musical spaces, archives, museums, are still necessary today.

We have diversified everything, but the cultural spaces were born in the caves as one and from here everything diversified.

That is why in the caves not only art appears, not only the drawing, the sculptures, the engraving, but also musical instruments appear. And that means that they were not diversified but unified cultural spaces.

In this sense, art has an added value and all of us in the 21st century know it, that does not link with our own culture, with the highest knowledge.

Today art is not studied as the technique that has allowed these drawings to be made, but why these drawings have remained culturally valid for so many millennia. That is to say, they came to see them, the groups came to see them.

In the Ardales Cave there is a wonderful collection of drawings and other traces of cultural life, that for hundreds of centuries they made here. A small child's handprint at the cave's bottom, serves as evidence of the classes which were held in ancient times.

Maybe, also were sang.

We are talking about drawings that are 30,000 to 20,000 years old. And so these are... there is no reason to believe that these are their gods, this is a food catalog. And throughout 300 centuries nobody drew over anybody, no author drew over a previous author work, so first there is a concept of respect and second, an addition to the iconography.

For instance, these examples can be 20 thousand years old, and the hands are 40,000 years old, so they are between us, the drawers of these deer are between us and the ones who made the hands, which were already 20,000 years old.

No, it was never just art. That it was never just art ... because the drawn motifs were never a personal matter but a need for information to be transmitted. Useful information, and so useful that it served for many hundreds of centuries.

If it had lost its meaning, they would have erased it, they would have done something else on top of it, it never lost its meaning, it is always the same discourse.

The bullroader or rhombus was used throughout the world for 20,000 years.

Flutes made out of different bones about 35,000 years old, have been found in different parts of the world and in some cases built by other species that lived with us, like Neanderthal flutes.

Jorge Pardo

It is understood that if there have been other people here before us, or other peoples, long before us, obviously we have inherited from everything that has happened here, that is clear. What happens is that, of course, we don't really know specifically what... and we are often too proud that we believe we have invented things when it was actually acquired from pre-existing knowledge, which is the same.

Under the Tower of Hercules, in Gibraltar, we can find the last sample of Neanderthal life, this symbol that looks like a prehistoric hashtag."#"

The copy has an error quota, which many times, if the error is taken as such, then this is how the error remains, but many times an error, generates a new system and consequently new music.

For example, the Guaguancó formula, since it was surely badly copied for the Spaniards who were there and they brought a Rumba that in itself we could say that it can less complex than the Guaguancó, a more simple formula, but in the process it always makes its own laws, so that suddenly a simple thing becomes complex again and it has its own flavor again and its complete idiosyncrasy.

So surely it has occurred over the centuries and copies, copies with errors are converted into new systems and systems that bring new alternatives and new visions.

In short, you could say that the error does not exist, who knows who invented gunpowder by mistake ...it seems that he discovered America by mistake, and so many and so many things that can be done by mistake and suddenly they mean a horizon, a new horizon. So errors do not exist.

Many times when playing you realize one of the notes is an error, that you have entered a note, which a priori is not right, but instead of refusing it, you somatize it and fits perfectly into harmony and indeed may be the cornerstone of a new emotion, a new harmonic so it's hard to see it like that but it works.

I go my life is an error in which I drink continuously and from there it evolved to new horizons and new sensations.

We do not know what happened over a long period of time, but we do know some of the oldest drawings and engravings, like those found in the cave of Blombos, South Africa. A small flake of rock and other fragments, proves a symbolic communication capacity dating back to 40,000 and 70,000 years.

One of these pieces, perhaps shows us a plan of a hut, or a kind of trigram with several zigzags.

Some 50,000 years ago seems to coincide with an awakening in expression, that left blown hands in parts of the world as diverse as Europe, and as we see in this case, in Sulawesi, a very isolated region in South Asia. Leang's cave.

I also learned that its name was translated as "the king's cave", because there lived a wise man of great abilities.

Some stalagmites and stalactites show signs of their use as lithophones, with music that has resounded for 100,000 years.

These findings demonstrate that musicality appeared as one of the first forms of expression, not just in our species. Being part of the diversity of customs and rituals that have evolved in different ways up to our times.

In many cases a legacy transmitted between generations, in others professional inheritance. It is common to find musical rituals all over the world associated with funerals, weddings and various social events.

Probably many of the mythological stories all over the world, before they were written, they were songs and prayers dedicated not only to gods and relevant characters, but also to life and people.

(Bali, Mengwi, Pura Taman Ayun Temple “Prayer to the People”)

Dewan Alit

First one, I am composer and I am a musician in musician in this gamelan and i was born in traditional family, my father was a drummer, you know each musician he touched me in the first time to play gamelan and Kendhang.

I grew up become a musician and composer and I ended up in this Village, which is now you see. A picture where, for Hotel, restaurant for tourist, and then in the same thing the music, the musicians, you know the musician, the artist, how they can survive, of course, you know they do something for tourists, because they need the food, they need eat.

You know but in the same way, you know the quasar and the power, you know, tourist the world is tourism, they come to enjoy, it they come to are fun, they come to the place which is give them something happy, it's not not something "thinking about" but something, I want

to have fun, I want to relax, I want to...

You know, that tourists, this is you know the connection in between touristic Industrial and of course, I can say this stupid thing for myself, because who care who care about the thinking about who care nature... is money?!

You know, when I was kid, this place it's best for me, the best, you know people they love their place, they love their culture, they love their land?

To the main question it is people they still love their land? they still love their culture? Our traditional way. Cultur is. Not Industry what is the direction where is the culture orientation

We lost it.

We lost you know the culture of hearing, because people think the imite is more important, because you know if if you see the promotes, the promotion always tell you imite, specifically today where you are like the globalization, you know when the nature, disturbed by

the power, no the the power about money. Of course I need money, people need money because that's that's the realistic now.

It's not like Maybe Bali in let's say in July of 1990. So you know we can share in the village you know you didn't you don't have a full year it's good to the next family you can eat together but not today.

Because i don't know the answer when they are like a why the industry? Just too many things have to thinking ...

But the point is...what should I do? So I came back to myself. I just do what I learn. I want to do what I love, on the right way, as speak as an artist, as speak composer.

I compose a piece with my idea. It's not just about how my idea can be play on the instrument, on the media or instrument, the gamelan or... you know instruments, music. But also how to share to the people, because what I believe with my idea it is on the right way, you know,

because my work or my piece, that I believe, the I believe to answer my question.

As my musician or you know converter is depend on contact because that's the process is still uh like a practice you know but love like I said is here when you know everything and you can feel it you know that's love but in the process because you learn so love is love is something, you know, you don't need to find anywhere but a lot you can find any where, love. You can finding. In the self of us.

You didn't struggle you need to struggle to tell people about the love you know...

They coming and I told them a lot of people you play my piece, and they play again play again play again and they understand what I mean even they can't say anything they've been abstracting love is abstract.

People fight because they forget the love, the unhappy when they fight.

It same like my music and we learn it we want to go deep about, we do Evolution to this. It's not just a evolution, you know, but people always make a competition, you know because...

I have an opinion just because the power you know tajan cockfighting all looking like that you know in our story all the kings like like that love that and they use people like "cock fighting" they used culturally like cock fighting.

The famous music in Bali is still "Caviar", that's good music, I like it, of course, so why are they famous. People won't understand.

But the root of caviar is composition, the root. Caviar is about struggle, the struggle with freedom, is not about competition, that's because they have a power, the music is powerful, because of the struggle, we took the music from the kingdom to the public, to the people for the people, is not just for the king, but for the people and freedom...

It's a big struggle... and then after that, the power control again. Care how to listen it. It's enough

Long time ago, people at the king, it's like cockfighting, and then okay... you good musician you're good musician but the king said this good better, people oh yes, because can't get the power.

They didn't understand what went on, they just won't understand what they know like before but my music is not for before, this is music it's for music, for evolution of music.

We cannot run from the air pollution everything can be changed because of that we need to know how to change.

So again if you say a lot that's it so in the struggle about the good way you believe it love coming.

Music give me a lot give me a lot let me give me a lot you know I want to find myself there and I want to tell the musician just find yourself there.

It's definitely because we work hard we practice hard to find ourselves there so you don't care what people said but if we find what's up there because this music I want I believe is this good music yeah that to me what I do here it is for music so um you know to me.

Like you said music happened before the culture.

Music is everywhere everywhere but you are not everywhere.

Music is the knowledge.

You know like like you see the the original of the ocean you understand more gonna be you see more far but you feel enough you know because you are yeah like under control of your egoism , because you don't have enough knowledge.

Yes, like this you see very high you can't see what's going on in the far it's never ending, in this process in this process.

The horizon,

The knowledge,

The limit... Of love?

(Agung Mario)

During the trip to Indonesia, we were able to witness the enormous diversity of Indonesian cultures, we were invited to visit some of the first vestiges of Hinduism. In the jungle, near the village of Bengal, a place called deaf village with a big deaf community learned to communicate with symbols and where a deaf musician festival is celebrated.

We also got to know the depth of the culture of Macassar... and their songs. The stories behind the giant flutes of Batuan Temple and of course the exceptionality and virtuosity of these artists.

In these places evolution has been the fruit of influences very little extended in the world. Music developed with modes and temperaments exclusive from these so isolated regions of the planet.

There are millenary connections between cultures of Sulawesi and other islands, with Australian aborigen. Its genetics confirm the association between these two peoples separated by nature.

About 10,000 years ago, after the last ice age of the planet, the levels of the oceans and seas have risen and changed several times. Some of these events are known in different mythologies throughout the world.

Knowledge probably in the form of songs which arrived at our times, through our cultures and the people who studied them.

Brian Mooney

"Well my name is Brian Mooney and I'm a professor of philosophy and I'm head of School of Creative Arts and Humanities at Charles Darwin University and I was quite excited to hear about the project that user engaged in on the philosophical relationship between music Justice love and and how this plays itself out in our historical traditions.

In this respect, I think it's very interesting that the the great ancient Greek philosopher Plato thought that the world, was made up by God or the demiurge under two conditions one was mathematical rigor but the other one was music, music and playfulness and of course the idea of music as being part of the created order is a very old Trope in many Traditions, from the Aboriginal traditions of Australia the indigenous Traditions across many of the most ancient and great traditions of the world, in the in the ancient Greek world again Pythagoras had a theory about the harmony of the Spheres that there was a music built into the cosmos that that if we attuned ourselves attuned our souls to the to the nature of the rhythms of the universe that that musicality would come out on us that we would participate in the Divine music and it's interesting in this respect as well when I was talking about Plato that the the Sufi philosophers Sufi thinkers from the Islamic tradition from "Tasawwuf", also referred to Plato as and this is almost uh you know sacrilegious from the from the perspective of

Islam they referred to Plato as the Divine Plato, and this is partly because of the uh the wondrous engagement that he has with the nature of the human soul and its relationship to community to music and to uh onto truth justice goodness and beauty.

Now one of the things about the the musical culture is that it, is celebrates something very very deep I don't know that it's ever possible to put your finger exactly on what it is that resonances these resonances that come from music from song but nonetheless they they do deeply affect people.

So the the the the experiences of engaging in a Musical musical life created great friendships create understanding of other Traditions other ways of looking things.

It also relates very strongly the musical tradition to something that I take to be very very important which is storytelling. I think that one of the problems with modern society is that we have forgotten how to be storytellers now most rich cultures have a very strong a kind of Storytelling and and engaging in storytelling, storytelling about their lives about their histories about their grandparents, generations that went before and it's this song music storytelling that ties all these elements of cultural history together and creates us as the kinds of persons we are.

Mostly related to the relationship between three questions what is the nature of the self what is the nature of love and friendship and what is the nature of Justice. These are the three interlinking questions that have animated my philosophical background but also my musical history. And when I talk about music I think it's also important that despite this wondrous capacity for music to create friendships across divides across cultures and traditions.

It's also that it is a two it's a double-edged sword because sometimes music can also be used for purposes which actually relate to violence and not the peace. I think we too often forget this storytelling can also go the uh the same direction storytelling can be edifying it can create the the conditions under which our souls are are Amplified and which we can engage with other people and richer and deeper ways of meaning but it can also do the opposite it can lead to situations where a song in particular with a particular political message can lead to murder.

Music has on the one hand the capacity to create wonderful synergies and to to lead to embracing of others and understanding but it can at the same time also be used for other purposes.

Of course protest is a very very important aspect of the nature of the song tradition but remember we now use the word the term protest in a kind of negative way but it's original meaning in the Latin is is to stand for something um it's to go it's it's to stand up and be counted so protest on political songs social commentary are crucial dimensions of that tradition because they're trying to find or trying to explicate the nature of injustices on how they may be dealt with so the that musical tradition is is alive uh is

important as flourishing and it's something that I'm deeply committed to along with My Philosophy as well which as I say has been largely related to questions around the nature of the self, the nature of love and friendship, uh to the nature of Justice.

I think one of the things that the appreciation of Music lends to anyone, is the capacity to listen because you're listening to, standing back from the the Maelstrom of activity that goes on in everybody's lives where we're busy busy busy and there's a time, to stop step back from that and to contemplate the musicality and the lyrics, within the very present this um aesthetic dimension of of human beings is I think crucial and is also in the business of the modern world increasingly becoming lost the capacity to step away from all of these things to just engage in pure aesthetic pleasure of listening carefully to lyrics or listen carefully and becoming immersed in the music.

"What is this life so full of care we have no time to stand and stare" and of course, i think this is part of the problem but people who become attuned to music when they're careful and listening to music they develop responses and capacities that enable them to live more healthily as human beings because that kind of uh pure aesthetic pleasure is it's pristine in a way that so many Pleasures are not um it it has a form of self-transcendence it moves us both in turn and interiorly but also moves us Beyond ourselves to think the beauty that lies outside the nature of the self we don't have the time and the capacity to appreciate everything but certainly we should make the time to try and appreciate something you know on the one hand philosophy is an attempt to bring under some form of rational control one of the philosophers who still holds that there's a great deal of mystery what you call Magic in the nature of the world uh I think it's part of the great joy of living that there is this magic or this this mystery The Mystery of the self even though I've spent you know 35 years studying the nature of love and friendship uh I understand a bit about it I don't think I can ever understand wholly the nature of the depths of the mystery of Love on the depths of the mystery of friendship.

I agree with you that there's a certain kind of magic associated with music, there have been some philosophers who have tried to explicate in some way these uh this magical nature of music and its relationship to the self it's relationship to society through Justice which is a form of Music a Harmony, you know for instance Emmanuel swedenborg developed a theory of Correspondence which is the way in which uh there are reciprocal influences between various kinds of spiritual dimensions of the world will be expressed in the forests and the sea in the mountains and music and will have Reflections in the nature of the self ... and of course

in the Middle Ages this was part of the nature of the alchemist's work to see what the correspondences are between the various elements and how they relate to each other in these quasi-magical ways.

So I think I do believe that music is one of the words in which we open ourselves up to mystery and and you know. I think mystery is a very healthy thing to have".

Francis Diatchenko - "Improvisation in Areyonga cave"

Even here, it seems that the mystery will always be with us.

In a small cave, in the middle of the Australian deserts, we dedicate this musical reflection, which was preceded by the Areyonga choir, a small community with a background of exceptional inclusion.

I would like to use, in part, the words of a fellow invited to the project, that no longer accompanies us.

José Cervera

"…Usually we have shared the planet with other hominid species. Our relatives, who were also intelligent… since the Neanderthals went extinct we're alone… But there are other ways of being human, a human being…

In Australia there were more than 900 communities with hundreds of different languages… their culture was completely different from the rest of the world…

Their stories from 'dreaming time' a dimension that unites all times. All these stories are sang, and it is not just songs… It is a map, a file, a calendar, the law, conditioning... even historical facts that have been preserved in songs from 70,000 years ago. What is important is the Earth and its inhabitants, you have to preserve the Earth and those who inhabit it, because each one has its function...

And which one is the function of the human being…?

Sing… Because singing the roads, singing the mountains… we keep the world alive…"

This is how he told us this story of humanity and knowledge. And it is here that we still find a living legacy handed down for generations, a legacy isolated from the rest of the cultures until very recently.

In addition to this exceptionality and its diversity, it is surprising the profoundly peaceful character of their customs. It feels impossible to transmit the experience and the legacy that it is so intimately lived within these communities.

How songs are the universal format in which reality coexists.

How exceptional it is to know the legacy that we are discovering! We still have a small step to see.

We cannot know for sure how events happened over the world and time, other important events in evolution of conceptual thought and technologies.

We still have a small step to see.

Everything seems to indicate that on the island of Java, there is an important archaeological site, where a shell appeared, which shows a zig zag engraving, which was done intentionally.

Some studies date this piece around half a million years. In a meander of the Solo River, at the foot of the small village of Trinil, we can find the remains that still exist and a small museum.

Although the accuracy of the dating is disputed, not its value as one of the first small signs in the map of time that we continue to sing.

Cennet.

"The Myth of Erkan"

We have been waiting for this moment for a long time. We fly to Adana, from where we carry out a short travel to Cennet, heaven and paradise, the cave that appears in different mythologies. Fighting the defeated dragon with music, between heaven and hell.

Our adventure into the unknown, accompanying Erkan Ogur facing the depths of this mythological cave and listening there to the breath of the dragon that awaits.

E*rkan Oğur*

For me, I mean, I'm going farther and farther away from recording ideas, you know. We have more right playing at the moment, instead of repeating, repeating...

We need the documentary and whatever, but I know music from old times. The no-recording era, it comes... So, you take the knowledge, you take this power from the human. You make for them, you know.

Everybody has this power inside—creating ideas, music, writing books, or saying something. Whatever. Anyway, you can't be only like yourself. Nothing else, not much or not less.
I'm not a musician. I'm just interested in music, and I try to think through music. It helps. It's a way of life. So, I like music because it's a way to find solutions for anything. It's a habit of life, like sleeping, eating, or something.

So, it's not a profession. I'm going that way, into music.

Our adventure into the unknown, accompanying Erkan Ogur facing the depths of this mythological cave and listen there dragon's breath that waits.

Under the gate of heaven, after the first church to the Virgin Mary, we go in, three hundred steps to the bottom. We stop at the last corner facing the sound that calls us.

A Taksin sounds… "Gel Benim Derdime Bir Derman Eyle". Come to life... Help relief suffering...

I don't know if it was a dream, reality, or we keep dreaming...

The legacy of the code, the metaphor, the music and its knowledge traversing lives... The reverie we share…

(Nature sound, fade to black)

(Music and final shot of dusk with the girl with wings ... to credits ...)

(Written on screen, resources, people, travels...)

All the material of this project is in the public domain.

We kindly request respectful dissemination.

The oldest song found dates back to about 50,000 years ago. Its community prefers to keep many details about their history in private.

During the journey to the communities, the project carried out three-dimensional sound recordings of songs from their cultures. The most sensitive material has been entrusted to the institutions and universities in their regions. Other recordings can be found in the project's designated places.

We want to send our love to all the people involved in this adventure. We have not been able to include all the material, nor all the people we contacted or filmed.

We would like to continue with the project.

Organize a meeting among its protagonists and continue sharing this concert…

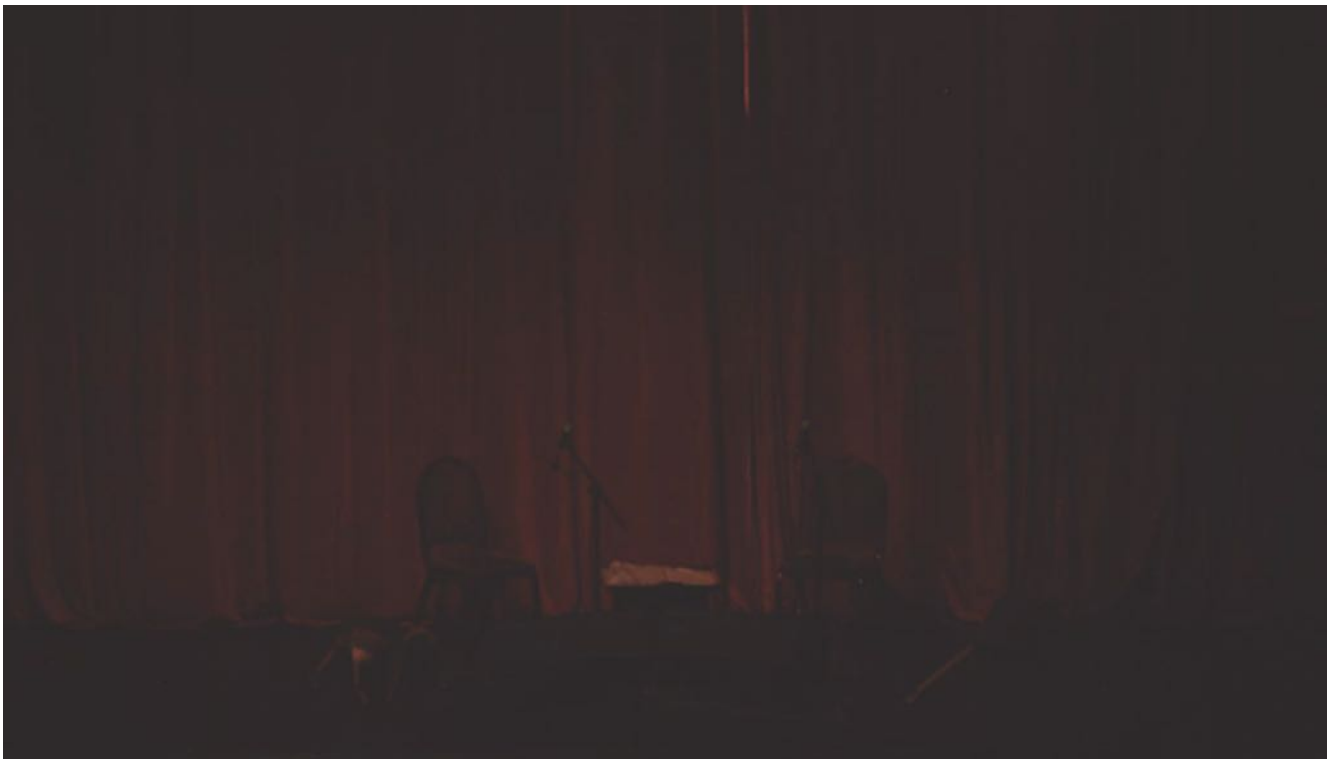
In pursuit of health.

Thank you.

(Music, Balawan, Rehearsal with Made Subandi 03. Take and Give)

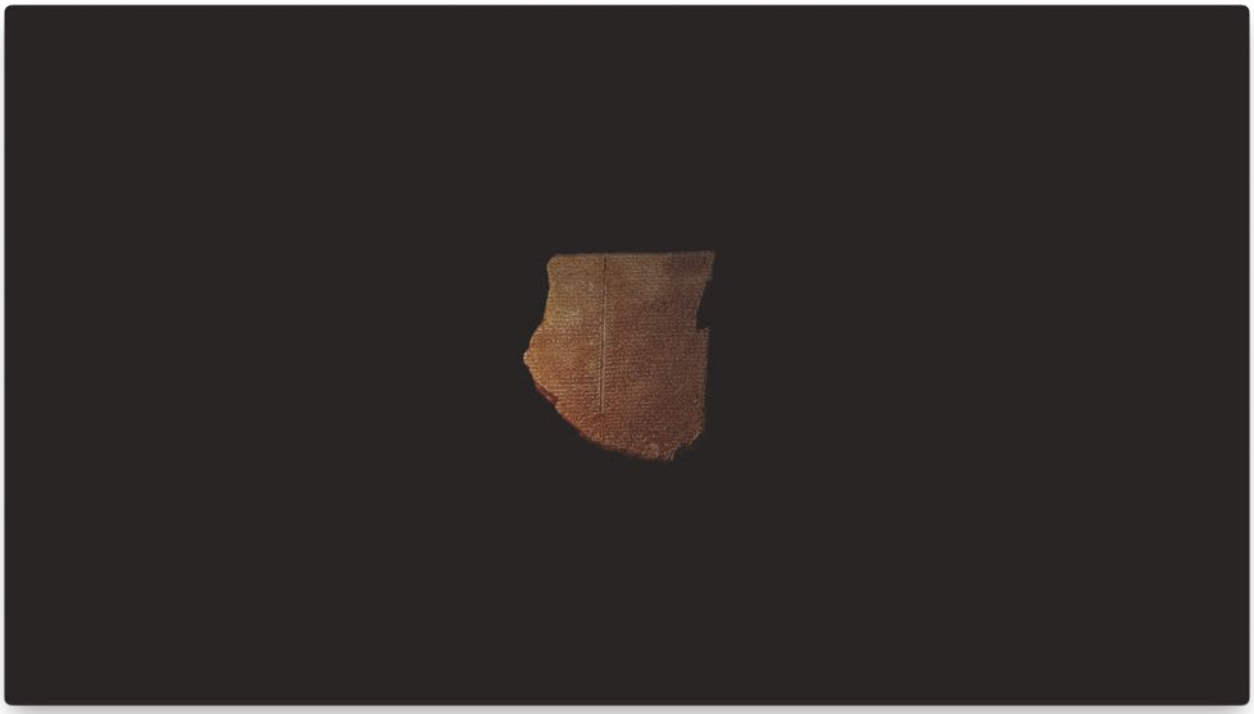
END

Erkan Oğur is a renowned lover of "Ozam" music and an artist in the purest sense of love, mystery, and careful respect for legacy and forms. On one occasion, Jose Saluzzi told me... “when you hear Erkan play the guitar, it’s beautiful! ... When you hear him play the kopuz. .. it amazes you ... but when you hear him sing ..."



Erkan Oğur & Ismail Hakkı Demircioğlu form a duo with impressive intimate harmonization; from complexity and understanding, a characteristic human beauty is reborn, the principal value of their legacy.

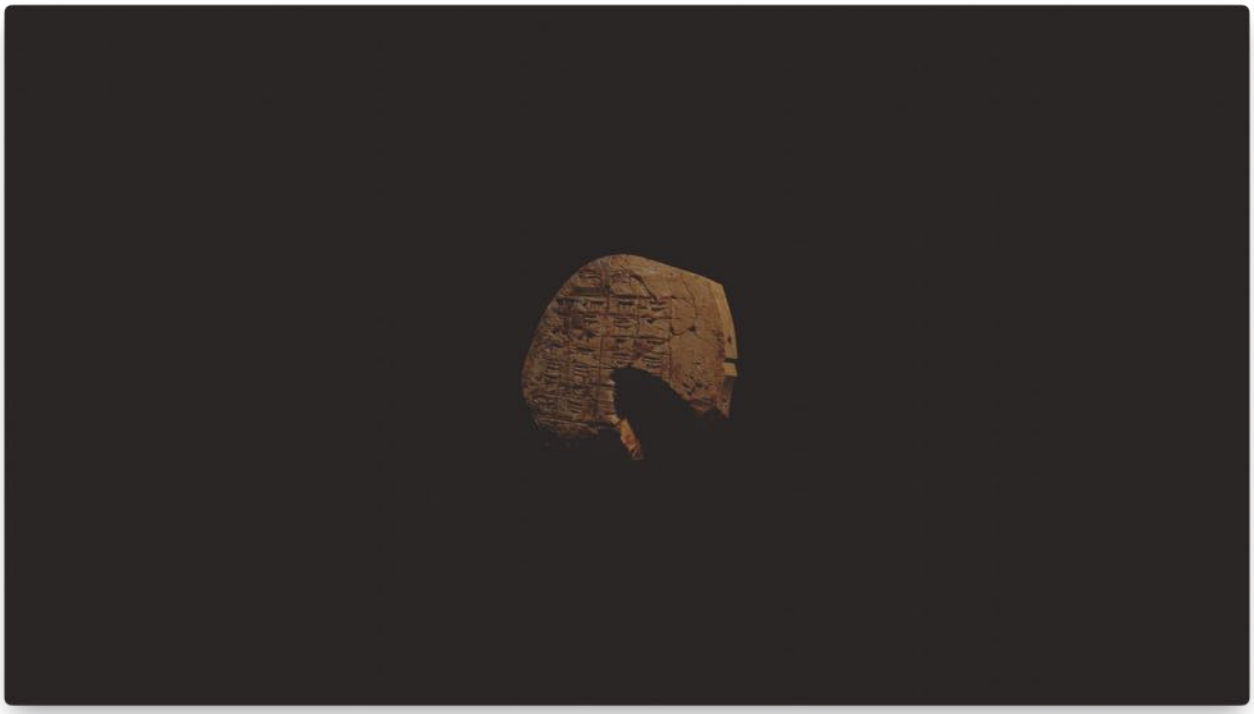
The Epitaph of Seikilos has long been one of the oldest known musical documents. Its text remains a precious reference to the meaning of "the human."



The Sumerian tablet of Gilgamesh is the first document that narrates the adventures of the famous character known as Hercules.

"Har Mose" is one of the oldest preserved complex musical instruments. Its architecture is very common in much of the world, with diverse families of instruments sharing many of its basic characteristics.

The Sumerian tablet, the Hurrian Hymn to the goddess Nikkal, is known for being the first song with musical notation ...



Sheyen MS 5105. This is a piece in a private collection that appears to reflect an exercise in musical notation.

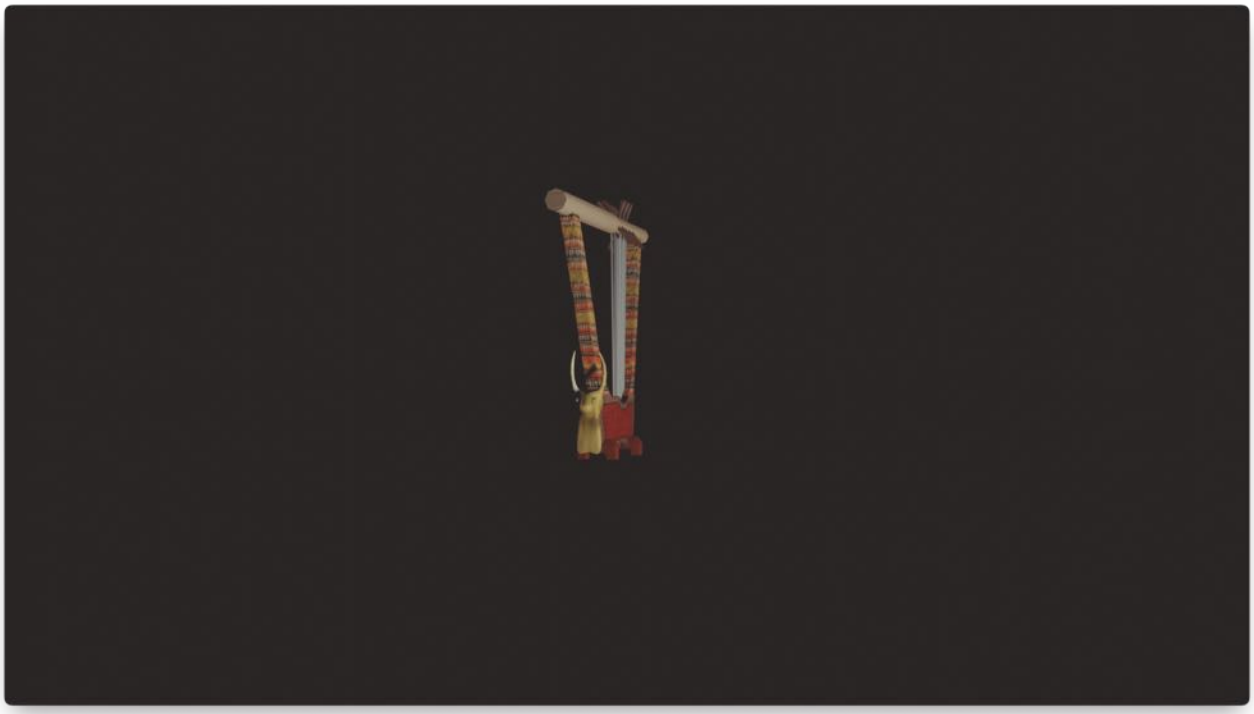
The sculpture of Shulgi, a reflection of the time they lived in, represents a figure who seems to have made a human and intellectual social effort in pursuit of justice and humanity.

The Lullaby of Shulgi... This tablet is, from my perspective, the first song in history. While it is true that it lacks musical notation, it seems indisputable that a lullaby is the format of a song.

The poetic weight of the first song in history being a lullaby has always seemed very important to me, even from the perspective of human identity and society itself.

Even that wordless moan must ultimately have been one of the first attempts at communication by those mothers who, without language, transmitted their affection to their newborns.

There are diverse lullabies from time immemorial in different cultures. In Africa, some lullabies are famous whose origins we do not know, but they also seem to point to an act as primal as this. It is a fundamental characteristic in behavior and the relationship with music.



The Lyres of Ur are the oldest preserved complex musical instruments. They appeared in the tomb of a king, possibly as part of a farewell ritual. Their designs seem to already reflect stories that were very likely linked to the narrative of the

Bullroarers are linked in many cultures to protection rituals, probably because their low, enveloping frequency sounds disoriented the beings that heard them. Undoubtedly, a sound with a strong inductive power toward trance states.

Flutes have traditionally been used in many social rituals since ancient times. It seems that in most cases, their use was particularly linked to burials.
It is common in many cultures to give spiritual value to flutes and wind instruments. Their association with the soul lies in the fact that the instrument is activated by breath, the air of life that nourishes us.
It is also worth noting the recognition that other beings, such as Neanderthals, lived alongside us and also had a developed musical culture. This gives special meaning to the strong social relationships that Neanderthals may have also experienced.

In the Blombos Cave, one of the most interesting archaeological sites in the world is located. It seems that what are called the first drawings are found there. But in that same cave, a variety of tools are found that seem to demonstrate a capacity for communication and expression that could easily date back to one hundred thousand years.

Stalactites and stalagmites used as musical instruments. Taking advantage of the natural resonance of the formations, they were struck as if they were bells, which we call lithophones. For example, we can find clear evidence of this use in the Nerja Cave, Spain.

The Trinil shell is perhaps one of those elements that never quite fits or fully convinces in research. It seems that the site where it was found was excavated when dating techniques were even less accurate and more imperfect than today, so it is not uncommon to find very different information about this object and its studies.

The area of Indonesia, especially the islands of Java, Sulawesi, and Flores, is famous for hosting numerous pieces of evidence that demonstrate the diversity of hominids that inhabited them.

If history begins with the first writings, history begins with Muazzez Ilmiye Çığ. She was responsible for the selection and translation of the oldest cuneiform writings found. In addition to her empathy with those who wrote the tablets, she has always been a very critical person, famous for her advocacy.

Jose Luis Cantalejo.
Thank you

In the Ardales Cave, Spain.

In the depths of the Ardales Cave, we can find different spaces with a clear formation suitable for dialogue and dissemination. In those places, we find the highest concentration of symbols. Several stones are usually situated around these symbols. In front of one of those walls, a stone is tall enough that, when descending, a child's hand rested on the coolness of the clay that spills from the wall.

Brian Mooney
Thank you.

In the Areyonga Cave, we were able to enjoy intimate moments with Francis Diatchenko and his guitar.

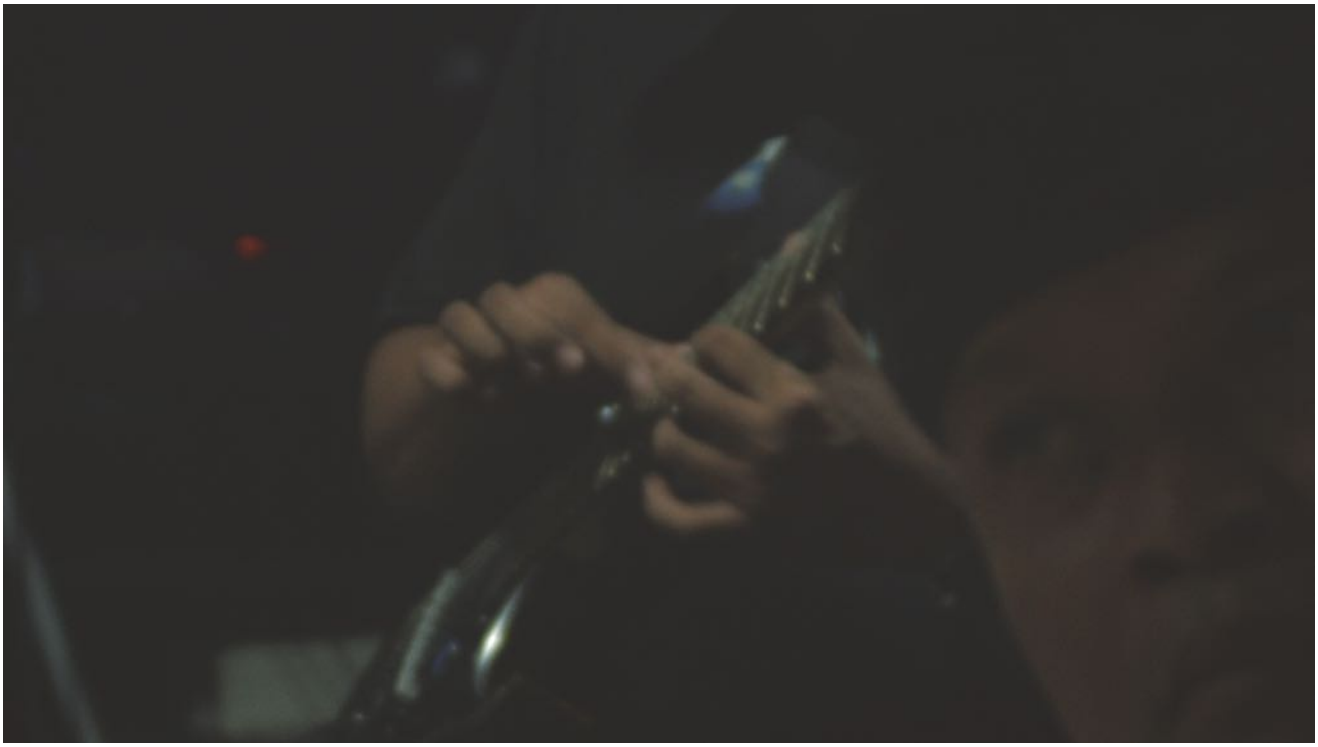
The enjoyment, empathy, and elegance that Jorge Pardo conveys in his forms make him a versatile musical figure with a prodigious adaptive capacity.

Dewan Alit
Thank you

At the start of the project, we tried to get to know some of the people closest to Erkan Ogur, such as the Eroglur Family.

In the village of Mengwin, we can find the Pura Tama Ayun temple, where we can also enjoy a room with traditional figures from their processions.

In one of these rooms, we gathered to record three prayers in three voices. The last of them is a prayer that does not mention gods and projects its aspirations for well-being to people.



Balawan and Made Subandi offered us the opportunity to enjoy many of their different projects.
Made Subandi is almost a living legend of Balinese culture; his percussion style is highly valued, and he has his own school.

Balawan is perhaps one of the fastest guitarists in the world, and his way of applying the percussive aesthetic of Gamelan to the guitar is notable. His school is one of the most famous among Indonesia's young musical talents.

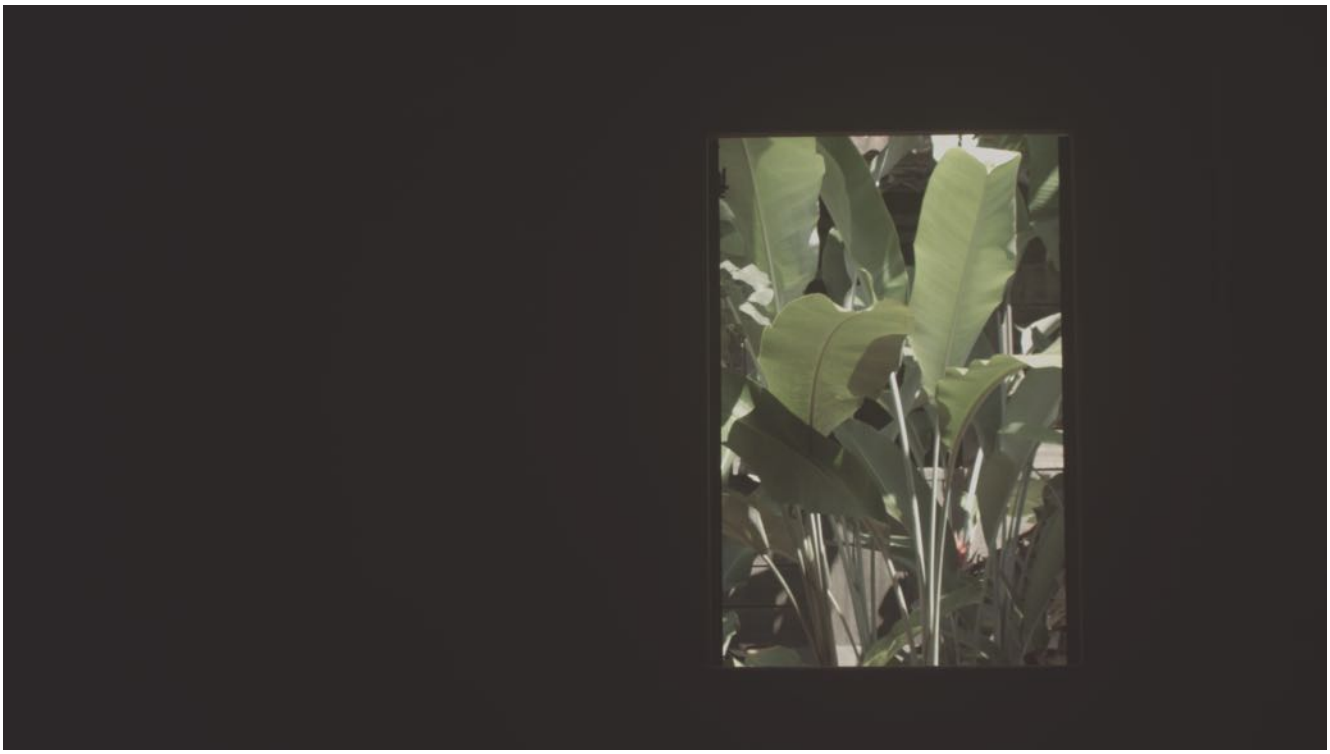
Kutut Kantar
In the school of the village of Bengala, a unique language is taught that usually only requires one hand to be performed. This way, all the people in the village can communicate, regardless of their cognitive condition. Furthermore, by being able to perform the signs with just one hand, they can communicate while keeping one hand occupied with the activity they are doing, whether plowing, working in the workshop, or playing an instrument.

Isolation often causes problems due to a lack of diversity among different groups of inhabitants. Here, Kutut Kantar gave us a talk about the earliest stories of his village and what they know about the origin of their sign language.

In front of the sacred Pantai cave, in eastern Bali, we found this beautiful place for contemplation and enjoyment.

Matahary, a sun carved in the jungle stone near the village of Bengala in northern Bali

Taman Nusa is a very unique cultural center located on the island of Bali. An authentic and original collection from different cultures and islands of Indonesia.
(Above Andre Paraya, below Badar Fransiskus Marmata Penjeleja)



In this place, we can also find a reflection of customs. In this cultural center, alongside the architecture, there are different artisans and artists carrying out various activities and, on many occasions, musicians playing traditional instruments and repertoires.

(Interpretation of the monumental architecture at the Taman Nusa Cultural Center)

(Architectural detail of a house at the Taman Nusa Cultural Center)

Pasar Seni Sukawati, Pura Puseh Desa Batuan. A choir of approximately ten giant flutes that play together for the various rituals of their temple.

Wayan Naka offered me the opportunity to share the exceptionality of the musical customs he is part of.

Sculptures of dynamic dragons and floating scenes from different moments in Hindu mythology are the protagonists of these figures that, in their processions, dance at the limits of structural flexibility.

Close to this cave, there are still cultures that maintain their ties with other caves that have not yet been investigated or are known to institutions.
(Below, detail of the blown hand in the Ardales Cave, Spain)

The Trinil shell is perhaps one of those elements that never quite fits or fully convinces in research. It seems that the site where it was found was excavated when dating techniques were even less accurate and more imperfect than today, so it is not uncommon to find very different information about this object and its studies.

The area of Indonesia, especially the islands of Java, Sulawesi, and Flores, is famous for hosting numerous pieces of evidence that demonstrate the diversity of hominids that inhabited them.

During the visit to the site, where there is also a museum with displays and interpretations of the different hominids found, we saw no trace of any reference to the shell that was found there and is currently in the archaeological museum in Amsterdam.

At that exact moment, the local inhabitants were draining the river for the maintenance of the dock they still use. Fossils of many types and sizes were emerging from there.

The Karma family shared part of their culture and rituals. The inclusive ethics and responsibility with which they live are a clear example of the human struggle in power conflicts and the search for protection against abuses and injustices.

Gamelan BALE GANJUR MKMA in Kusamba (MY KITE MY ADVENTURE)
In the village of Kusama, we were able to connect with a group of young people who carried out various cultural activities, such as building kites, traditional sculptures, and playing music in their Gamelan ensemble.

Mehmet Chapan is a composer from the Za Za culture. His kind and introspective yet critical character elicits reactions of love from his audience. As seen in the photo, a woman approaches to kiss the artist's musical instrument.

The village of Ubud became a center of cultural exchange, especially with foreigners, as, step by step, the tourism industry occupied the space in response to demand.

Dozens of art galleries, dance, and music schools dot this small region.

The family of Angung Mario, from the Krishna family, teaches us what is still an art with a theme and aesthetic that responds to their family tradition. He sang us a delicate love song composed for his partner.

In Bali, we can encounter the contradiction that arises from the demand for activities and styles that are not native to their lives but rather come from foreigners who made their interpretations there. Over time, it becomes indistinguishable between the native and foreign cultural offerings. These

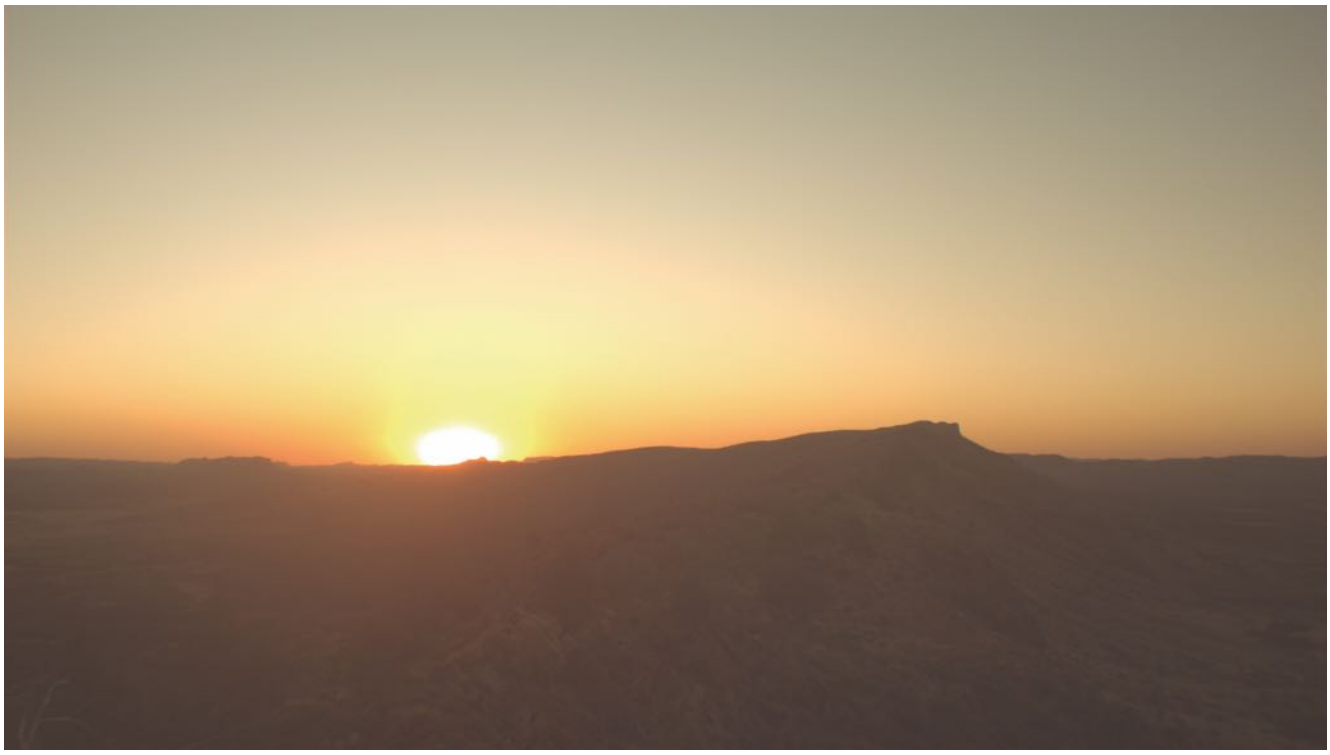
Sunset at Darwin Beach.
We can see the horizon. To the north of these waters, the songs say that ancestors arrived because the waters were rising.

Sunset over the Bratan Volcano, Bali.

The desert often surprises with its minimalism; in this case, we can observe the red light of the desert dust at night. As many traditional songs say, our blood is red because we are dust of the desert.

Devil's Valley is a place on the Stuart Route that shows us a very special landscape. Dramatically, at the moment we were filming there, a three-wagon trailer full of tanks appeared. No further comments.

The MacDonnell Range divides the desert center of Australia in two. From there, you can see spectacles, sunrises, and sunsets as far as the eye can reach.



Along the range, we can find different meeting places and some communities that still reside there. Although, in many cases, the communities near Alice Springs come from other places.

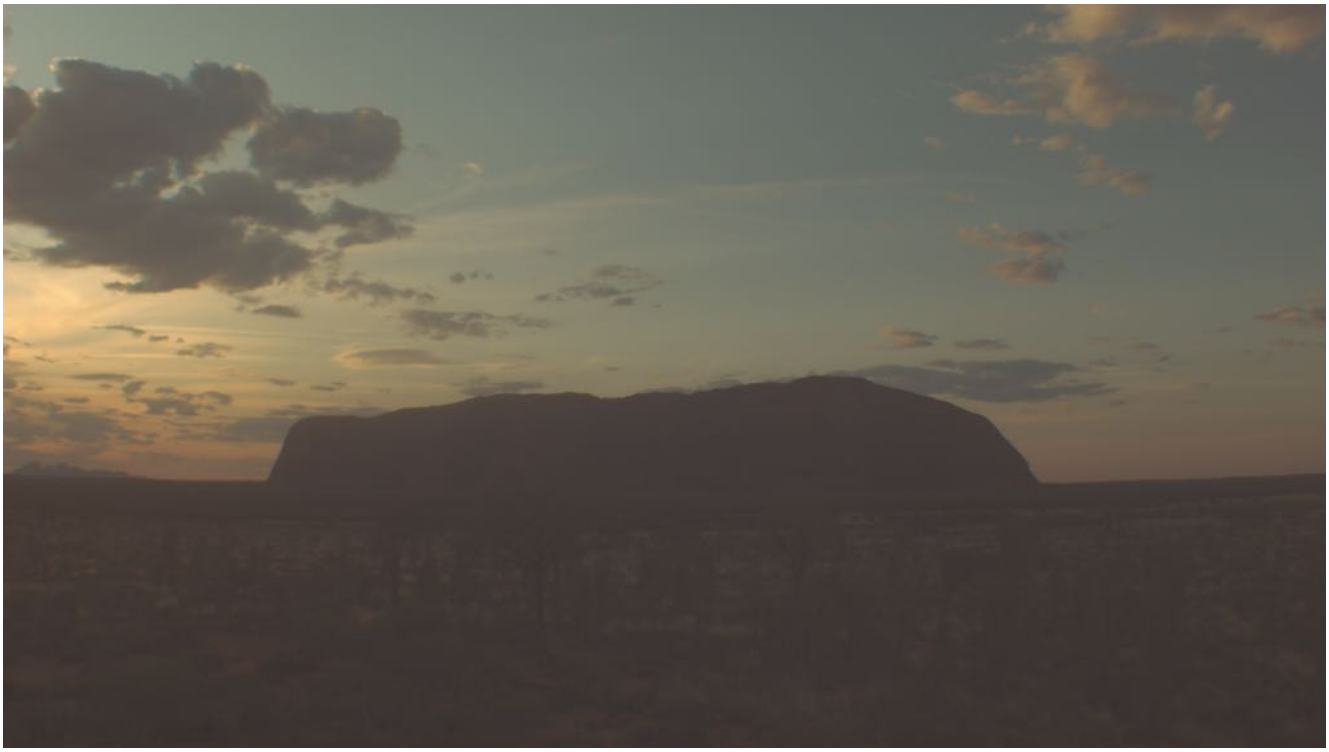
Along the Stuart Route, we can find straight roads that fade into the horizon, sometimes accompanied by the famous dividing fences and the old telegraph posts that were installed there in their time.

Areyonga Choir and Book

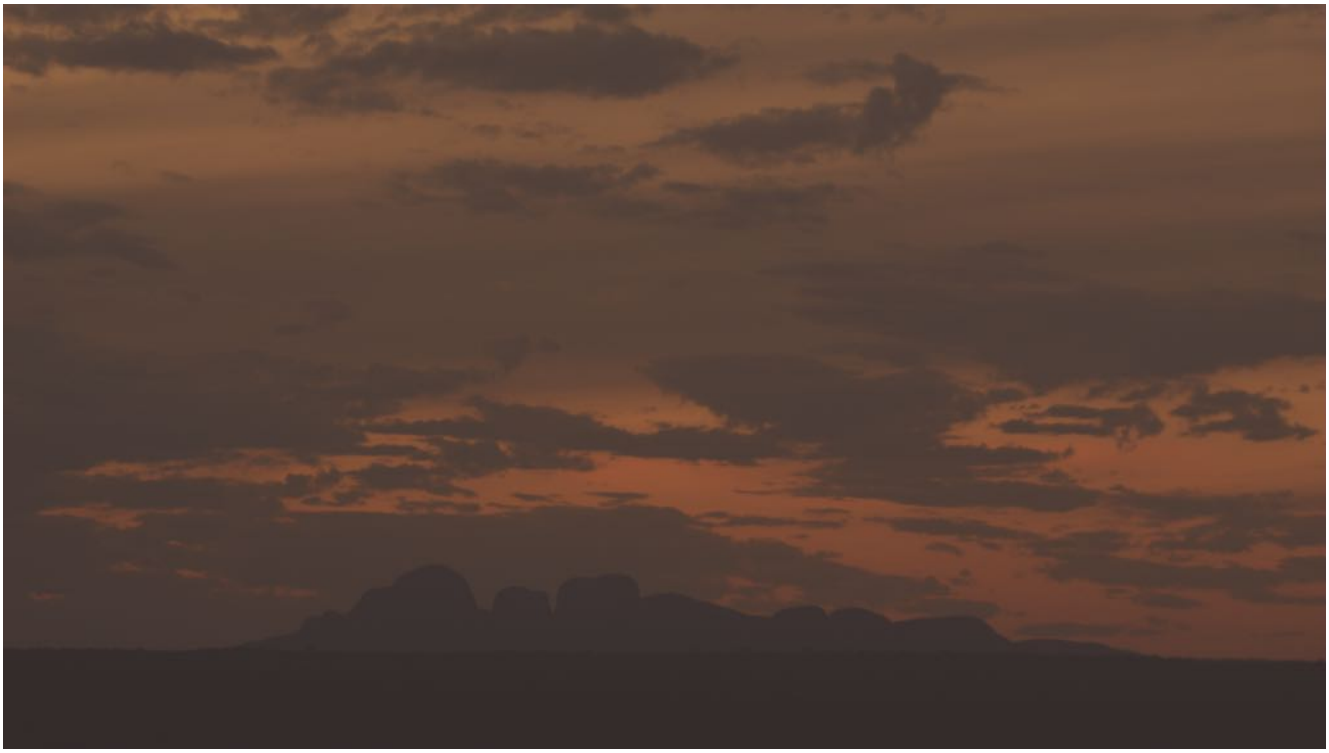
In this small community on the western edge of the range, we found the story of a community contacted by a German religious group traveling through the area. This group decided to share their kind interpretation of the Bible with the community. They learned the community's language and wrote a translation of the Bible for them. Today, we can see it in their hands, forming part of their songs and prayers.

As if it were a snake, we can observe the mountains dividing the desert. Along the range, there is a small number of communities that surprise with their spiritual and religious diversity, often known to other communities across Australia.

As an example, we can mention what is called "the footprint of Jesus Christ," which, according to some of these stories, passed through here and left evidence of it.



Uluru-Kata Tjuta National Park is probably the most famous place in Australia. These immense rocks and the community that inhabits them are undoubtedly one of the most magical places I have experienced. Their history is profound and tells stories of conflict, respect, and survival.



The stories of Kata Tjuta seem to be guarded behind the pain that discourages sharing their most sensitive legacy.

It is undoubtedly understandable that the faces and most spectacular details of this place are protected by respect for their presence. They deserve the effort and pleasure of dedicating the rhythm of our steps to them, trying to interpret and be influenced by the understanding of those forms, their proportions, and the comprehension of their associations.

In different parts of Australia, we have found the same symbol, a spike that represents exactly what its drawing outlines. This and other natural silhouette symbols are used in the same way in cuneiform writing.

During the stay in Kakadu, various recordings were made that remain private. One of them was made in the dry riverbed we can see in this frame.

Great Sandy Desert

The East Alligator River divides the National Park from the Arnhem Land reserve. There, we find the natural boundary before one of the most pristine areas on the planet.

Everything there reminds me of something that doesn't seem to be in my memory and yet I long for.

Ubirr is famous for being one of the most beautiful sunsets. It is common for the top of this place to be full of people enjoying its light and landscape at that time. But, undoubtedly, the value lies in every sung and drawn corner. Here, we can also enjoy an open route belonging to the boundaries of Kakadu National Park. In this area, we can also find some of the oldest drawings.

Some blown hands in Ubirr, with the peculiarity that they appear to be superimposed hands of very different sizes, so it is very likely that they are the hands of two consecutive generations.

In many scientific writings, this Rainbow appears as a reference. It is the oldest known Rainbow.

A hunter with his tools in hand, the thrower, the spears, and the vegetable bags. (Ubirr)

This is a cave with a large number of galleries. Its location is not shared, and for

There are many places whose location is not openly shared, where people still reside and go to perform various rituals. But we also know of places whose inhabitants have lost the knowledge that links them to these sites. In some cases, no one knows their songs and stories.

Naturalja or Nourlangie is a sacred mountain in Kakadu National Park that is openly visitable with park entry.

On this mountain, we find a route that compiles the places open to visits, with a wide selection of the culture and different moments experienced by its inhabitants.

Near the village of Gunbalanya, there is a sacred mountain whose visits are restricted, and although guided visits to this place can be arranged, the dissemination of the knowledge residing here is highly respected. It is located within the boundaries of the Arnhem Land Reserve, where open visits are not allowed.

The sensation and light of the place are unique; there, we can undoubtedly feel a place where the human legacy caresses every surface. (Nourlangie)

The nature of this place is almost untouched. In almost all cases, the only thing that seems not to belong to its poetry is our gadgets and more synthetic clothing ...

The infinite lagoons of Arnhem Land.

Near this road, there is a place guarded by respect, where, in my opinion, one of the most spectacular pictorial works in the world is located, a mural that shows a collection of infinite depth in time and forms. A landscape that draws us into the piece where we observe a couple choosing their child. I cannot show you the photo of that mural, but I encourage you to find it in the book "Journey in Time" by George Chaloupka.

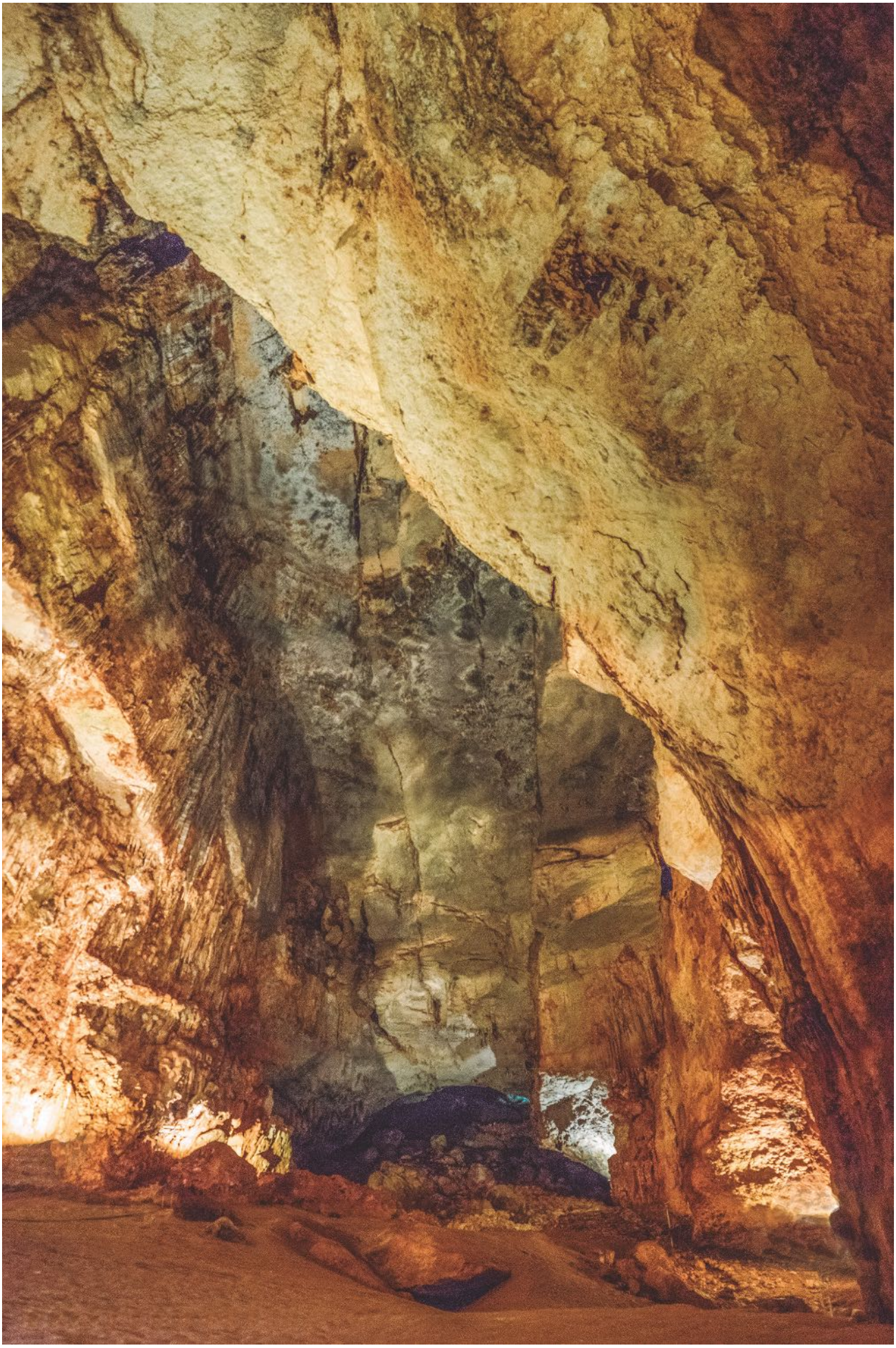
If the responsibility of people, like all other beings, is to care for our land, this is part of the result of these customs based on the intention to protect against the most destructive fires. Burning the fuel with traditional fire when its flame is still harmless enough.

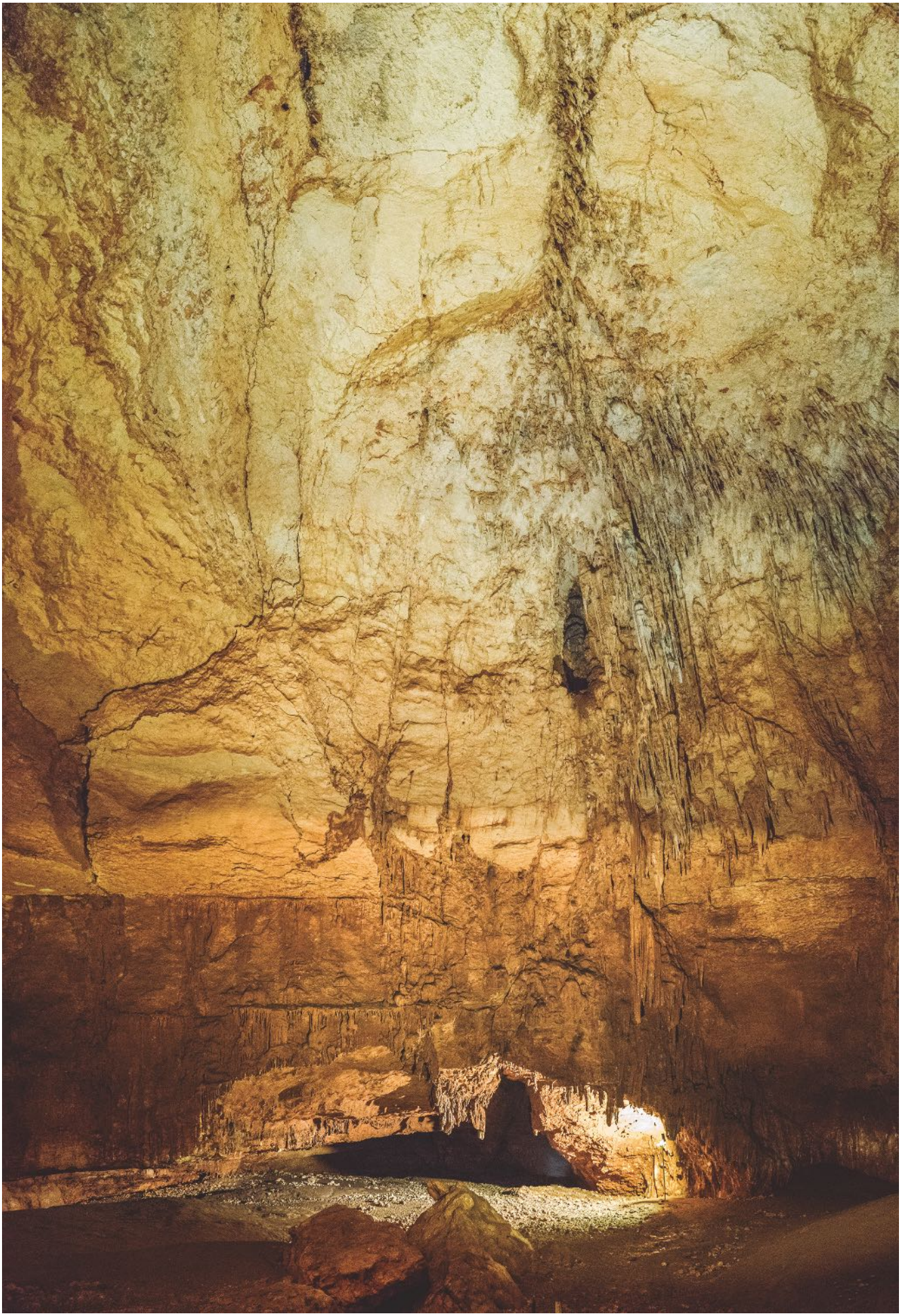
In Jabiru, the nerve center of Kakadu, the Mahbilil music festival is held once a year, where we can enjoy diversity from Reggae to Blues, Punk, and the most ancestral songs of their culture.

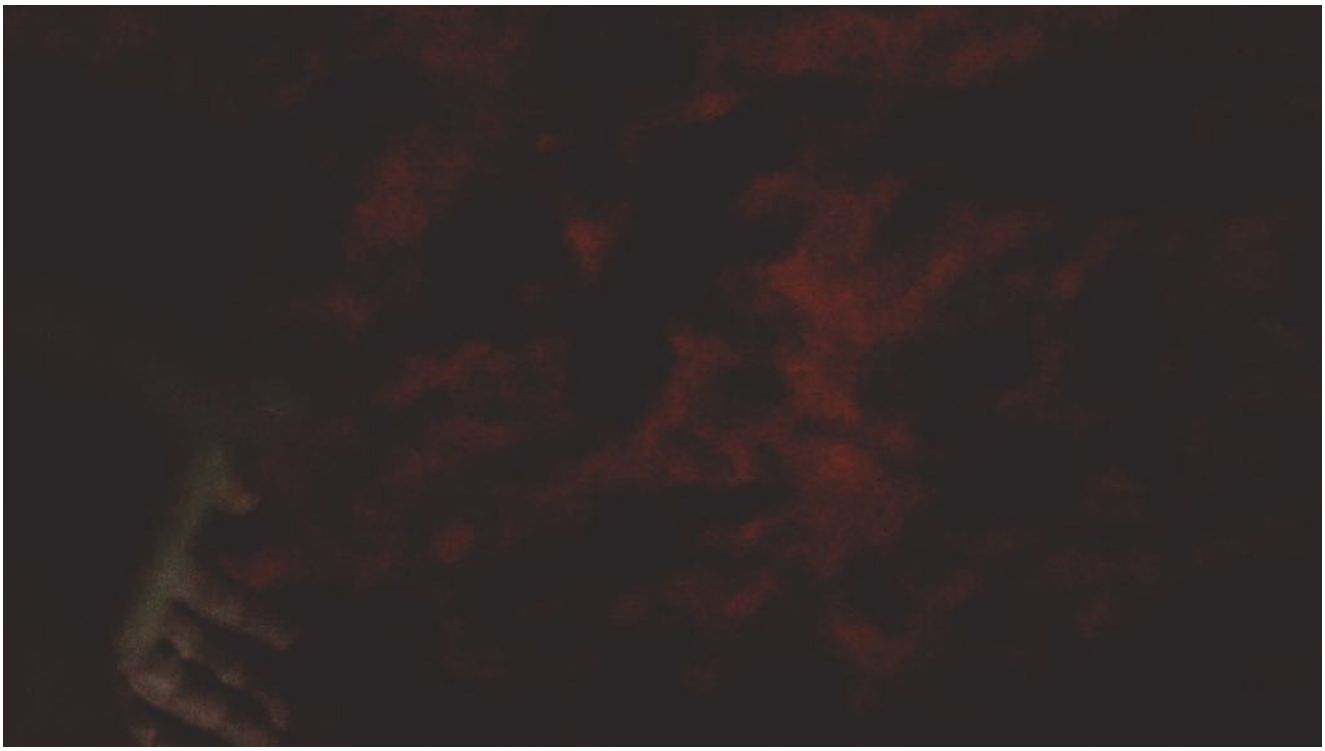
Erkan's visit to Cennet was extraordinary. Much of the music we hear in the documentary comes from the moments that happened here.

After arriving at the cave, beneath the church and already covered by the gigantic entrance arch of the cave, we can still discern several phases that delve into the bowels of the earth.

There, the first musical dialogues took place with the situation that captivated us.





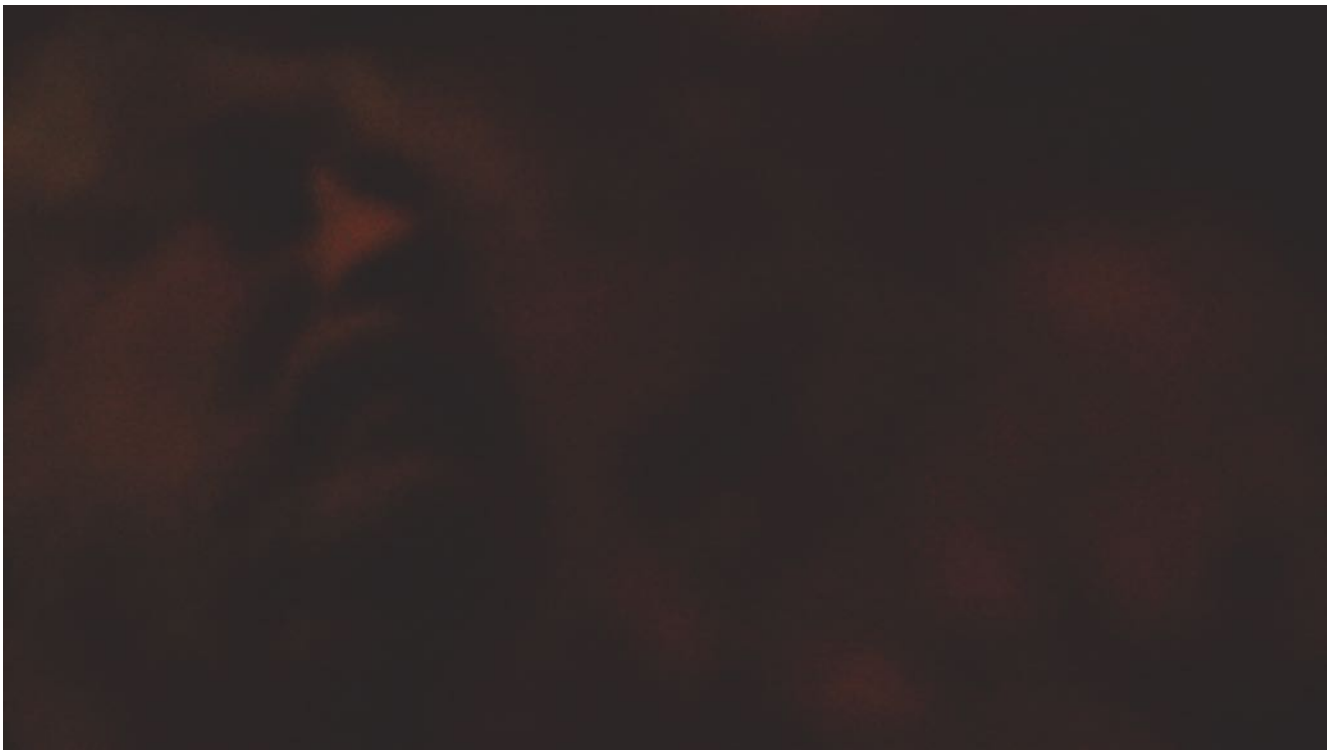


After that, we descended into the depths, where, without a word, what we see at the end of the documentary happened. The performance of the piece "Gel Benim Derdime Bir Derman Eyle" (Come and help ease the suffering of this life).

After the Taksim, Erkan approaches and drives the tip of his kopuz into the deepest wall of this cave, where he continues to strike his music against the rock. He sits and breathes the melody.

He hands over the kopuz, standing, leaning against the stone. A few steps further, we are now under the great dome of the cave, where Erkan sings the final prayers.

Escribe texto



Under the swords of the dome, we said goodbye, as if it were part of a life that happened at that moment, so distant yet connected to all the lived and unlived times.

The last tree, facing the vastness of the desert.

After the hunt, the celebration of abundance and the security of food... The children’s games, wings for the imagination. During the journey, the phrase that children from all places repeated to us the most was "I love You."

Life is not only consciousness; perhaps music is part of life's most conscious dream.

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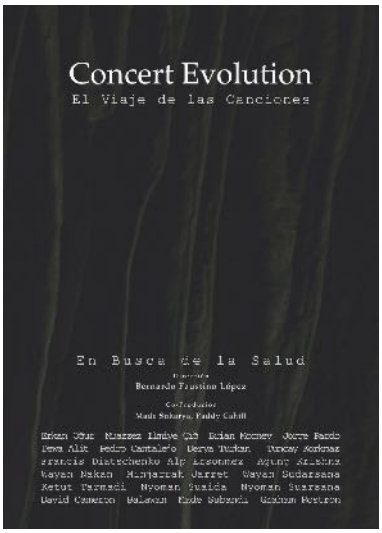
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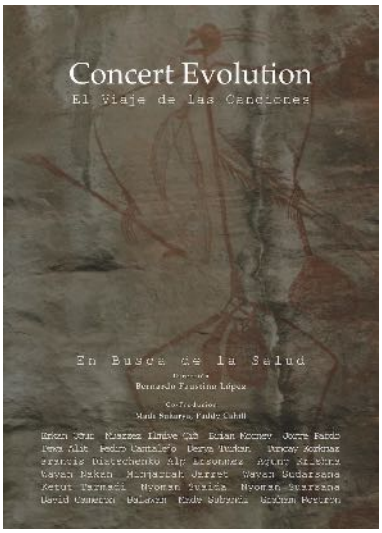
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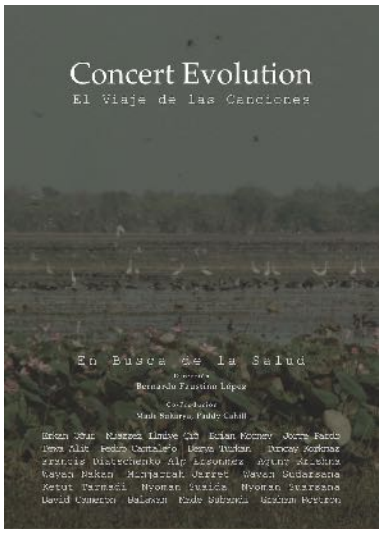
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Epilogue

“I don’t know if it was a dream or reality, or if we are still dreaming.”

These are words translated from a letter by Muazzez...

The project’s documentary concludes with the song by Pir Sultan Abdal, “Gel Benim Derdime Bir Derman Eyle.” Someone who gave their life, knowing it would be so, for writing a message that rejected the notion of a “royal” being as superior. The pursuit of justice and love for nature. A call to life and to alleviate the suffering that exists within it.

There is a vast repertoire whose generosity and depth transcend time, inherently tied to life itself. This repertoire and its journey led us to take paths of exploration, venturing into the memories of cultures through time.

I would like to briefly revisit some of the places we visited, which have undoubtedly left a significant mark on me.

In the first phase of the project, we investigated several places that are important references to time and the cultures that existed there. Not all the trips, people, or countries visited are included, but here is a list reflecting some of the dates and places most closely tied to the project’s documentary.

- Erkan Ogur Altinoluk (First Meeting) 04/08/13
- Kemal Eroglu (Interview) 30/10/13
- Sinam Cen Eroglu (Interview & Performance) 30/10/13 & 09/05/14
- Kadikoy concert Erkan Ogur & Ismail H. Demircioglu (Record) 02/11/13
- Travel Cappadocia / Mersin / Bodrum (pre-production) 11/13/13 to 12/23/13
- Zeynep Sevim Kiziltan (meeting Istanbul Archaeological Museum) 04/27/14
- Muazzez Ilmiye Cig (Interview & Performance) 25/08/14
- Telvin concert Kadikoy (Record) 08/31/14
- Zurich Trio Concert Performance (Record) 22/11/2014
- Jorge Pardo, Nerja Cave and "broken telephone" 07/03/2015
- 14 Göreme Locations
- 15 Göreme Aynali Church
- 16 Mustafapasa Sakli Vadi (Hidden Valley)
- 17 Uchisar Argos in Cappadocia
- 18 Çavusin-Göreme Mezkendir Valleys, Gulludere, Zelve
- 18 Çavusin Church of San Juan (Meeting with magistrate)
- 18 Avanos-Zelve Church of the Three Crosses (Angel)
- 18 Aksaray - Gaziemir Underground City
- 19 Meeting with the Ministry of Culture and Tourism Nevsehir
- 19 Soganli Churches Karabas
- 19 Derinkuyu Underground City
- 19 Nigde Monastery Gumusler
- 20 Mersin, Silifke, Cenner Cehennem & Cave ASTIM
- 21 Anamur, Ovabasi Kösekbükü Cave
- 21 Gazipasa Cathedral Cave Yalan Dünya
- 22 Bodrum Gümüşlük

August 4, 2013 - Altinoluk Amphitheater

Concert by Erkan Ogur & İ.Hakkı Demircioglu & Erdal Erzincan

We introduced ourselves to Erkan before the concert and, after an introductory conversation, we proposed a project where his performances would take place in locations chosen by the artists and linked to the themes of the repertoire.

We later agreed to meet in Istanbul to discuss the details. During that meeting, we enjoyed the company and music of Ismail Altunsaray.

Two days later, we met with Erkan again and began establishing the project's criteria. Names and places were noted, combinations of artists were considered, and the multicultural nature of our intentions was discussed, along with technical possibilities and the style we wanted to give to this journey, which we decided to undertake calmly. Realistic, but with a touch of poetic fantasy.

From that moment on, we met several times. The project evolved and took shape amidst the multitude of suggestions that emerged between imagination and reality, to reflect how songs intertwine time and people.

The project's starting point was born from my perspective of showcasing Erkan Ogur's most immediate legacy, but little by little, I realized that my intentions risked being overly specific and restrictive compared to the intentions truly born from that legacy.

In one of our conversations, Erkan remarked, "My culture would be nothing without the others." We could say that at that moment, the tree opened up, leading me to undertake the journeys and recordings that the documentary partially reflects.

August 25, 2014 - Muazzez Ilmiye Çığ (Interview & Performance)

Muazzez was visited at her home, where we conducted a recorded interview lasting over an hour and a half. Art, expression, and stories through time, health, and freedom. Metaphorical reflections on the lullaby.

After several conversations, the moment came when Muazzez reconnected with the lullaby and performed a selected fragment for us.

Monasteries, Göreme, Valley, and Churches of St. John and the Three Crosses

In Cappadocia, you can still find countless valleys nearly empty of inhabitants but filled with traces of the cultures that once thrived there. Every year, new underground cities and archaeological sites are discovered, many of which are covered up and forgotten again. Valleys of impressive diversity and architectural poetry span a wide area of this region.

The valleys, churches, monasteries, underground cities, and other monuments dot this landscape with varying intensity, a place that witnessed the birth and passage of some of the earliest cultures.

It's no surprise that much of the architecture in these places bears influences from the surrounding nature, which displays surprising, almost "magical" processes of balance. We can find underground cities that, like subterranean skyscrapers, served as fortifications for survival.

Nigde Gumusler Monastery: In this place, the imagination flows with the possible lives that once flourished there. The carved rock conveys a landscape that feels as distant from our lives as it does familiar.

Iriapolis, Pamukkale, Karahayit

Undoubtedly, the first humans who arrived at the so-called “Cotton Castle” and its surroundings must have felt a sense of awe filled with wonder. Just as it happened with the cultures that came later, the healing processes of its hot springs gave rise to cultures of care and some of the earliest steps in what we call medicine.

In “Red Waters” and its surroundings, traditional practices still endure, where individuals, almost like druids, understand and use substances as therapies of various kinds.

Australia

In Australia, I want to simply highlight the joy of being able to exist in those places, which has given new meaning to life as I previously understood it.

Ubirr

In this place, we found a public gallery that intertwines an impressive number of generations. From some of the oldest paintings, dating between 50,000 and 70,000 years, to a wide variety of blown handprints, including one of a bird. There are also numerous galleries with drawings that, like a mosaic, depict different eras reflecting the diverse mythologies of their cultures.

The landscape and the combination of elements transport me to the fantasies of Kubrick in the opening scenes of his work *2001: A Space Odyssey*.

As I mentioned regarding the photo of the road leading to this place, a bit further south of Ubirr, in a protected area, lies what is perhaps one of the most impressive works of art I know. There are no recordings of the repertoire performed there, but we know that the traditional line is still maintained. In this work, I can highlight that it features a couple choosing their child from among the fish, understanding that one of those fish will be their child.

Uluru

If you visit this place, allow yourself the time and closeness to walk the path that surrounds it at your own pace. In my case, it took me three days, as my encounter felt like visiting a museum of such vast dimensions. Perhaps a great museum created by nature and our minds.

Returning to how reality influences the need to share knowledge, the songs

The processes through which traditional repertoires are born are as diverse as they are infinite, but there is a story I want to share about the birth of a contemporary song, which I believe is a beautiful reference to the immeasurable capacity of art’s meaning.

Dur Dagi

This is how I understood it was born. Not long ago, wars sent young people so young that today we might still call them children. In one of those wars, a group of youths was sent to distant battles in the north of the Anatolian peninsula.

Nothing more was known of those young people who set out among the mountains until recently, when the persistence of high temperatures melted the ice of the mountains they crossed, sadly revealing the entire group of those sons, frozen in time, having lost their lives.

In the pocket of one of those children, they found a letter to his mother, which became the lyrics that gave form to this song. Let there be no vanquished, let "the vanquished" cease to exist. There should be no vanquished —that is the true victory. A process of intellectual inclusion that remains realistic and carries a deeply human, compassionate character.

At the very least, I must acknowledge that, to me, this seems an artistic and human act of profoundly transcendent quality.

Returning to the anecdotes and reflections from the journey, it was often common to encounter a lack of information at the locations, even in many places of cultural significance. We frequently found a lack of communication and trust between institutional organizations and the region's inhabitants.

In many cases, this extended even to the groups of people they "represent," a kind of golden cage that protects them while simultaneously confining them. This is an issue we might see reflected in ourselves to varying degrees, shaped by our cultures, institutions, regions, and countries.

On some occasions, I encountered internal conflicts within communities, where certain aspects of contemporary life, particularly for their youth, were restricted. I don't know why there isn't a greater degree of understanding regarding the customs practiced by their inhabitants, whether traditional or not.

In Sulawesi, Spanish names are renowned for their efforts to protect natural spaces that are now publicly enjoyed, especially by the local population. Their cultures still extend into the depths of the jungle. I was able to witness some secrets that their communities still guard, awaiting the trust needed to open them to public knowledge. It is impossible to assess the archaeological sites and discoveries that await there. Various proposals exist to protect and share these places and their cultures.

I hope we are not too late. The right person will find a way among those who guard the Leang cave.

There are other contradictions in the acts of protection that seem not to have adequately adapted to the contemporary events of their communities. The protection of certain places and paintings penalizes the very rituals that give meaning and legitimize the significance of those places.

How could we imagine a church where, for the sake of its protection, one could not pray, sing, or perform other intrinsic acts of the place by the inhabitants of its own traditional and cultural lineage?

Dreams and metaphors...

Understanding the code is always an evolutionary advantage.

Musicality, and therefore the song, are perhaps concepts that naturally inhabit everything known as part of its own physics and the existence of matter. Beyond that, the realization that sound is not merely a phenomenon of gases but of all known matter—those vibrations and their behaviors transcend different proportions across various materials, with the infinite possibilities of their frequencies. We could refer to the harmony of light and other ranges of oscillations or frequencies.

It is curious that many studies separate the management of concepts and words, finding that words are processed by the auditory area of our brain, suggesting an inherent link between the process of language with words, sounds, and thus their musicality.

In the construction of those brain areas, those beings possessed sonic tools to develop the code. In the example I use at the beginning of the documentary, we can imagine that dinosaurs already had

The capacity to produce sounds was already present in dinosaurs, and birds and some reptiles, as direct heirs of their information, show us an evolution of the code that likely originated in those times. Long before the technology of colors appeared in flowers...

Jorge Pardo shared in a conversation that during his weeks-long stay with a community deep in the Amazon, he witnessed the astonishing ability of certain birds to communicate musically. For several weeks, they sang alongside his flute during the sunsets of those days. He exclaimed, "Those birds had been to the conservatory!" while smiling with a look of amazement, recalling their melodies.

If the purpose of humanity is to sing, it is because, by fostering understanding, sharing, speaking, writing, drawing, and passing on knowledge, we are singing and "touching" each other through these acts, through the legacy itself. This reverie they speak of as "the dreaming time" or "the time of reverie," that dimension through which life and human beings communicate across time.

Perhaps not only humans but life itself and its legacy of knowledge—such as music, codes, and processes learned between species. It could even be said that genetics is a reflection of this, as what is inherited is genetic information, not DNA itself. The blueprint for life would be "that song." From this perspective, it's worth reflecting that the greatest advantage of beings who cooperate in the legacy of knowledge is that they survive longer and better, not only as individuals but as ecosystems, fostering functional communication, and thus life and the pursuit of health, which may lie in that dynamic point of existence and the desire to avoid suffering. Does all known life share these codes?

The journey of songs, in search of health.

Respect as the key to knowledge and, consequently, to the capacity to love. An Aboriginal person once said, "No one will tell you anything they wouldn't tell a 3- or 5-year-old child. To attain deeper knowledge, you must demonstrate that you respect the knowledge you seek to achieve."

How demand often generates an effort to offer, and how an offer influences potential demands, forms a complex tree of conceptual possibilities where the motivation of purpose tends to work far better than the punishment of so-called error. Positive or negative conditioning. "Hell" or "prison," symbols of the same thing in different forms, are examples of negative conditioning that cultures have conceptually varied over time alongside the evolutionary conditioning of societies. The increasingly less radical use of prisons is a symptom of the progress humanity is making, but it still falls short of motivating, offering, and demanding a more widespread positive conditioning. Across the world, we can observe different places and customs adapted to this place of punishment where those who "sinned" were expelled. In some places, due to geographic limitations, they resorted to substances that, once applied, stripped away the person's "self," leaving them to awaken without memory and surrendered to nature in that state.

If, as Muazzez tells us, humanity's greatest problem is a lack of communication, with the means civilization possesses, it is crucial to reach that evolutionary point where we learn to use "matter" in a new way—in this case, the information of communication through time.

It might seem that we have organized knowledge into words that seek concepts, while we discover that brains have been organizing sound, reality, and music for millions of years.

Evolution likely does not include a variable tied to what we might call happiness, but there is an individual responsibility, perhaps one could say "Epicurean," also in pursuit of happiness—a trait undoubtedly inherent to human health that seems to emerge in processes, not in tools.

Thank you.

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Bernardo Faustino López

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Made Sukarya Paddy Cahill

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Derya Türkan
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José Cervera
Francis Diatschenko
Tuncay Korkmaz
Sinan Cem Eroğlu
Mehmet Çapan
Alp Ersönmez
Dewa Alit
Agung Mario
Balawan
Wayan Nakan
Dewa Kayonan
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Waya Budiartha

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Pettakere-Sulawesi-Indonesia

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José Cervera

Nuestras Familias

&

Gracias a todas las personas involucradas.

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Engraved ochres from the Middle Stone Age levels at Blombos Cave, South Africa Christopher S. Henshilwooda,b,*, Francesco d'Erricoc,a, Ian Wattsd a Institute for Human Evolution, University of the Witwatersrand, Private Bag 3, Wits 2050, Johannesburg, South Africa b Institute for Archaeology, History, Culture and Religion, University of Bergen, Postbox 7805, 5020, Bergen, Norwayc CN- RS-UMR 5199 PACEA, University of Bordeaux, Avenue des Faculte s, 33405 Talence, Franced 58, Eastdown House, Downs Estate, Amhurst Road, London, E8 2AT, UK ———————

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Roman Haubenstock Ramati: Concerto a tre, 1973

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